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THE DECORATOR AND FURNISHER.

THE ART DEPARTMENT OF THE PRATT INSTITUTE, BROOKLYN.



THE Pratt Institute of Brooklyn was established by its founder, the late Mr. Charles Pratt, to promote manual and industrial education, as well as to inculcate habits of industry and thrift. It is now generally recognized that manual training is an important and necessary adjunct to the education of the schools, and that mind and eye must together be trained in order to obtain symmetrical development. While developing

and strengthening the physical powers the intellectual faculties; thus enabling the pupil to obtain with greater readiness, and to use more advantageously the literary education, which should go hand in hand with the manual.

The institute is based upon the appreciation of the dignity, as well as the value of intelligent handicraft and skilled manual labor. It endeavors to give opportunities for complete and harmonious education, and its purpose is to aid those who are willing to aid themselves.

There is, to begin with, a technical high school department which affords an opportunity for such education as is given in the ordinary high school or academy, and has the same aim as other high schools, namely, to fit boys and girls for their life work, whether that is to be in an industrial or professional pursuit.

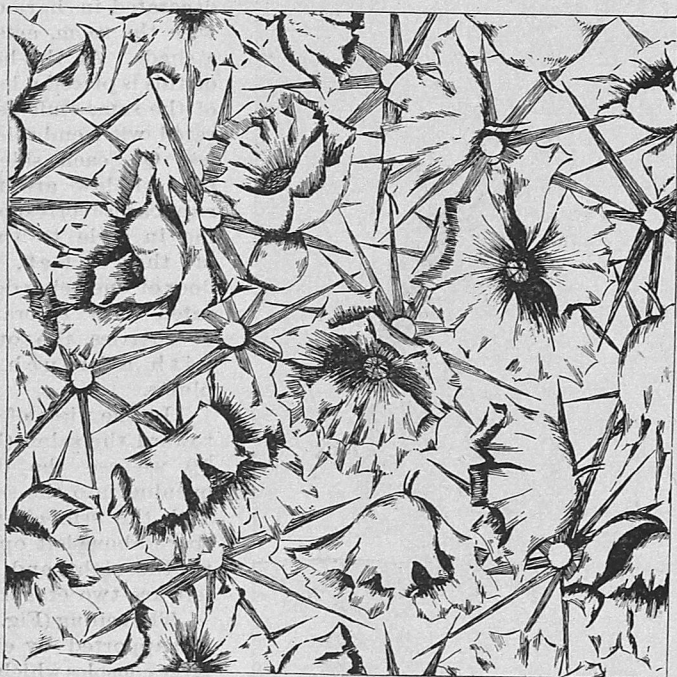


Fig. 1.—Wall-Paper Design, by Miss Adele Ferguson

There is a department of domestic science, a branch of education that is physically, mentally and morally beneficial. The courses of study are designed to supplement the education usually gained by girls and women in school life, and prepares them to make home keeping the high art that it should be. There are courses of instruction in cooking, household economy, hygiene and home nursing, millinery and dressmaking.

There is a department of commerce which has been organized for the purpose of giving more thorough instruction in those studies pertaining to business and commercial operations. The course of instruction comprises bookkeeping, mathematics, commercial law, and geography, penmanship, correspondence, phonography, typewriting, English, German, and Spanish.

The department of mechanic arts has two distinct aims; one being to add such practice in manual work to the studies of the high school course as to make the course more helpful in its preparation for actual life; and the other to give a thorough practical training for the practice of mechanical trades. This department is under the instruction of Mr. Charles R. Richards, and has classes in woodworking, moulding and forging, machine shop work, tinsmithing, mechanics, electrical construction, brick-laying and plastering, plumbing, fresco and house painting.

There are also departments of music, the department of libraries, the kindergarten, and general office department.

There is, in addition to all of these, an art department under the instruction of Mr. Walter S. Perry, instructor of the history of art. In this department we are more specially interested.



Fig. 2.—Wall-Paper Design, by Miss Wight.

The object of the art department is to give thorough instruction in free hand drawing and color, architectural drawing, mechanical drawing, technical and decorative design, clay modeling, wood carving and art needle work. There has not yet been established a department of book illustration, which will account



Fig. 3.—Wall-Paper Design, by E. Endemann.

for the limited range of illustrations of work done by the pupils of this department, but the management hope to establish a class of this kind in the future. There are classes in clay modeling, life drawing, and drawing from the antique, free hand drawing, sketching and color work, mechanical drawing, architectural

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drawing, technical and applied design, wood carving and art needle work.

The department of technical and applied design occupies the entire fourth floor, half of the sixth, two rooms on the fifth and one room on the third floor of the main building, comprising all the studios and rooms suitable for the requirements of the various classes. The department is supplied with a large collection of casts of ornament from the antique, sketches from the old masters, a set of original drawings for illustration by modern artists, a series of several hundred photographs arranged in chronological order illustrating the historical development of art; photographs illustrating landscape composition; also large numbers of designs and charts for class use. Students have access to the collections of pottery, porcelain, bronzes, laces, etc., in the technical museum, and also to the institute library, which contains a large and excellent collection of books on all subjects relating to art.

The department provides drawing boards, easels, wood carving tools, and modeling clay; but paper, drawing materials, in-



Fig. 4.—Wall-Paper Design with Border, by Edith Wachsclager.

struments and wood for carving must be furnished by the students.

Mr. George A. D. Tew is the instructor in technical and applied design, who has been in charge of the classes in these subjects since they began two years ago. Mr. Tew was formerly designer in the Bigelow Carpet Company, and therefore possesses both practical as well as theoretical experience in the profession. The classes in practical and applied design are arranged to meet the requirements of various art industries, such as carpet designing, wall-paper designing, the ornamentation of tiles, etc.

The pupils in the morning classes follow the regular course in free-hand drawing, the study of color and designs applied to the various art manufactures. The pupils in this class are required to be present every day, except Saturday, and give close attention to the work. The afternoon classes are for pupils who cannot give so much time as the morning students to the work, and take abridged courses. The evening class is from September to April. The pupils in this class are, many of them, engaged in some work requiring a knowledge of design, and they

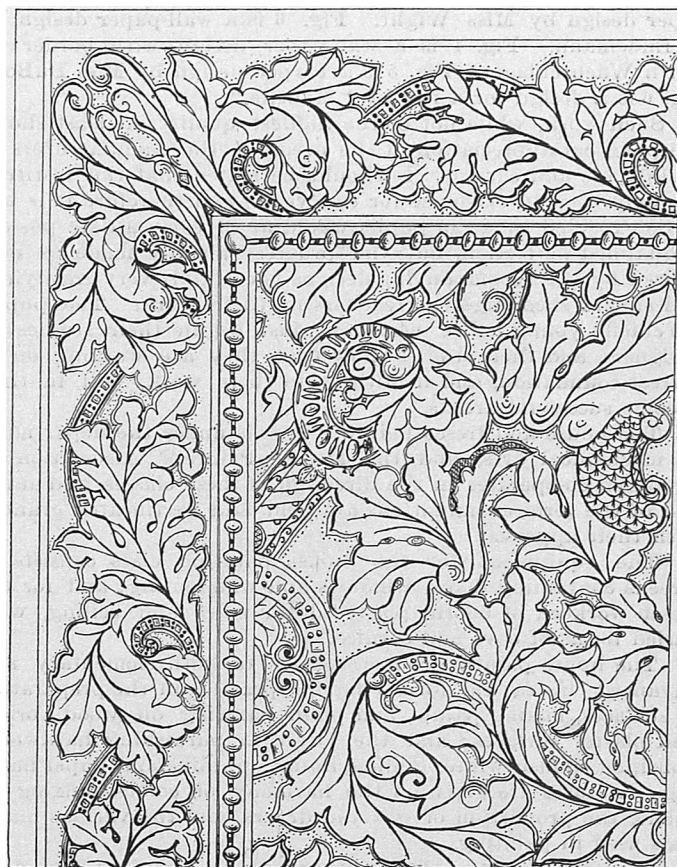


Fig. 5.—Carpet Design, by Miss Du Bois.

apply the knowledge gained at the institute directly to their daily work. Many of the students have secured positions, and the school is constantly sending out its pupils to fill vacancies in the various art trades. Many pupils have sold designs, and have obtained for them the prices usual in the trade.

With a view of exhibiting the character of the work done by the pupils in the class of applied design, we herewith present our readers with some reproductions of their work:

Fig. 1 is a wall-paper design by a pupil. Fig. 2 is a wall-



Fig. 6.—Design for a Rug, by Mabelle.

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paper design by Miss Wight. Fig. 3 is a wall-paper design by E. Endemann. Fig. 4 is a wall paper design with border by Edith Wachschrager. Fig. 5 is a carpet design by Miss DuBois. Fig. 6 is a design for a rug by "Mabelle."

Such work, while not of the highest quality, at least shows the practical appreciation of the needs of the manufacturers of wall-papers and carpets. It should be stated that the institute has only been in existence for two years, and therefore it is not to be expected that the pupils would at so early a date possess unqualified perfection, but the progress already made as evidenced by the accompanying designs is certainly very gratifying, and should encourage the teachers in their work. The pupils are chiefly young ladies who have just begun their studies as designers, and their studies show that they are working on a correct foundation, and if faithful in their work, will in time become successful artists.

The house and fresco painting class is under the department of mechanical arts, and the Master Painters' Association of Brooklyn co-operates in the direction of these classes, and at the end of the term examinations are held and certificates granted with their approval.

The equipment for the house painting class consists of screens containing doors, windows and wainscoting; and for the fresco workers, of booths plastered on sides and ceiling, with varied forms of cove and cornice.

The house painting course consists of both elementary and advanced classes; the former having practice in the preparation of surfaces, mixing paints, and plain painting on wood, brick, and plaster surfaces; and the latter in varnishing hardwood, polishing, polish white, gilding, lining, graining and paper hanging. Lectures are given on the harmony of colors, mixing of colors, the proportion of oils and dryers, and the various materials used in painting.

A special class in sign painting will be organized next year. The instruction will include preparation of surfaces, plain lettering, followed by ornamental lettering in gold and colors, and painting on glass and metal.

The instruction in fresco painting includes preparing the walls and ceiling for calcimine, in lining, laying out work, making and applying pounce and stencil and in putting on flat and shaded ornament.

Applicants for the class in advanced fresco painting are admitted only on approval of some member of the Master Painters' Association, or after having given satisfactory proof of their proficiency in plain fresco painting.

A valuable feature of the instruction in fresco painting in the Pratt Institute consists of the instruction in drawing and coloring designs that is given in the art department, and in applying the same in fresco to the plastered wall.

The Pratt Institute has a liberal endowment, in addition to which all receipts for tuition are used in the maintenance and advancement of its work. The buildings of the Institute, which are situated on Ryerson street, between DeKalb and Willoughby avenues, are about to be reinforced by the construction of two new buildings during the coming year. One of the buildings, which will be 165 by 200 feet, and three stories high, is to be situated on the west side of Ryerson street, right opposite the main building, and is designed for an audience hall, with a seating capacity of twelve hundred, a banqueting hall, a museum, a department of music, and a library.

The Institute is under the control of a board of trustees with a secretary as an executive officer. The charter was granted in May, 1887, with the power to confer degrees, and in October of that year the first classes were admitted. Both sexes are admitted on equal footing to the privileges of the Institute.

Students who have completed a full course in any of the departments, and who have passed satisfactory examinations in the same, will receive the diploma of the Institute. Special certificates for those completing courses in evening work will also be given.

THERE IS no more interesting study in the whole range of decorative art than that of the antique and mediæval wall and ceiling ornamentation. It opens treasures of classic art, of Egyptian richness and dignity, of the exquisite colorings of Persian and Indian wools, in which the student readily becomes the enthusiast, and from which he may draw a multitude of yet unapplied suggestions of modern decoration. William Morris, in calling attention to the designers of the past, recognizes the subtle sense of truth and simplicity, the delight in the beauty of nature around them, which was a perpetual tonic to the toil-

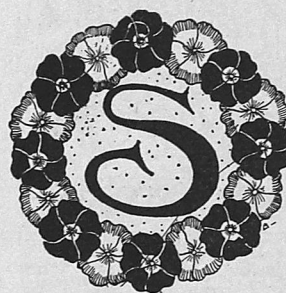
pressed craftsman, and without which no art, past or present, can have any meaning or endurance. He says, speaking especially of early Persian art, which in its best development was decorative art:

"In their own way they meant to tell us how the flowers grew in the gardens of Damascus, or how the hunt was up on the plains of Kirman, or how the tulips shone among the grass in the mid-Persian valley, and how their souls delighted in it all, and what joy they had in life; nor did they fail to make their meaning clear to some of us."

BELERK WARE COMES from Ireland. It is as light and thin as an egg-shell, very glossy and feels like satin. It is said to be very strong. The color is peculiar, being a little darker than cream, and nearly all that I saw was slightly decorated in pink. Tea and after dinner coffee cups are about the same price, \$15 to \$18 a dozen. There is a great variety of small dishes in this ware for bonbons, olives, salt, etc.

In odd pieces there are cracker jars in imported china from \$3 to \$6 a piece, which in domestic ware would cost from \$1 to \$2.50 each. Bouillon cups are fifty cents each. English pudding sets of three pieces bring \$1 to \$6. Chocolate pots, that until closely examined look like fine Doulton, cost \$1 to \$3 each.

AN ORIENTAL INTERIOR.



MOKING and repose are so intimately associated with each other that nothing is more natural than that the smoking-room of a house should be decorated and furnished in that most reposeful of styles, the Arabian, which is frequently known *par excellence* as the Oriental style. It is a style which is well associated with the natural indolence of the Oriental who, avoiding the sunshine, and the treacherous knife of his enemy, sur-

rounds himself with high walls having closed windows of lattice work, the house itself surrounding a central court, which in Eastern countries is left open to the sky, or is covered simply with an awning. Here in this safe retreat the Oriental surrounds himself with splendid draperies, beautifully constructed furniture, wonderfully constructed lamps, and everything that can please the eye and lull the senses into a condition of splendid and dreamy repose.

It is a peculiarity of Oriental sculpture—the outcome, of course, of the Oriental character—that their figures and ornaments are kept low and flat. This keeping of the modeled work down to a plane is harmonious, but there is great loss of contrast, and for this reason all Oriental sculpture requires to be picked out in strong colors, as its light and shade alone are not sufficient to preserve it from grayness.

In proportion as sculptured ornament is diminished, the brightness of the colors with which it is differentiated from the surrounding mass must be bright and prominent. This is one reason why that Arabian sculptures and Arabian fabrics are decorated with such vivid colors. The colors themselves, however, are repeated in similar forms to produce monotony, and offset to a great extent their brilliance. The Arab style, as regards coloring, is immensely brilliant, but it is a brilliance that is subdued, restrained and conquered by monotony of form, and the dexterous use of harmonious contrast of color.

The Arab is very extreme in everything he does, and in this respect is the opposite of the Greek, and very much resembles the Christian. He is at once the fiercest of fanatics, the bravest of heroes, the most treacherous of foes, and the greatest of decorators.

The orthodox style of a Moorish retreat consists of a court, surrounded by a range of Moorish arches, supported on slender pillars. This style of architecture is, however, more suited for the climate of the East than for Western countries, and hence the artist who conceived the interior we herewith present our readers has, with great judgment and skill, transformed the ordinary Moorish interior, with its Moorish arches with their cusps and stylates and fretted profiles, into the modern interior, suitable for the dwelling place of the Western man.

The style of the interior here shown might be called Franco-Arabian, the designer being a French artist. The peculiar ar-